

INTERPRETATION OF BABUR'S IMAGE IN HISTORICAL STORIES

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Annotation. *In the article, the personality, activity, and character of Babur and the Baburites in the short story "Blissful Beach" are presented only through Hafiz Koyki's eyes and inner observation. We witness the socio-political events in India at that time through the medium of Koyki. The essay "One of the Baburis" was created on the basis of a more documentary principle. But it is said that the artistic image, the hero's pathos, fine details, and the poetic expression of feelings gave the work more artistic spirit.*

Key words: *historical person, historical story, writer's creative world, creative psychology, historical truth, artistic texture, character, chronicle, epic type.*

The genre of the short story is of special importance in the interpretation of the life path, social activities, character, domestic life, and inner circumstances of a historical person. In the history of literature, more historical stories are written than contemporary or future (fantasy) stories. According to the writer's creative world, the psychology of creativity, it is more important to tell stories about the lives of people who have lived their own life path, who in a certain sense have become a symbol for the current era, compared to a contemporary person. Artistic-aesthetic, socio-psychological criteria such as the fact that the life path of historical figures has been lived, recognized by those who live after it, and its completion allow the writer to approach the historical figure in this way.

About the short story genre in the "Russian-Uzbek explanatory dictionary of literary terms" it is written as follows: "Narrative - story, short story. Medium-sized prose is a kind of epic, narrative genre, which has its own characteristics... The story chronicles a certain period of a person's life. The main feature that determines the uniqueness of the story is not its size, but the life scope underlying the work is narrow compared to the novel, wide compared to the story, accordingly, the plot and composition are also simpler compared to the novel, and more complex compared to the story. Professor D. Kuronov also takes into account the historical features of the short story in the definition of the genre: "Short story (ar. - story, adventure) - 1) a narrative work of an eventful nature, which tells the life and adventures of a hero, which is widespread in folklore. Q.s in folk art were performed orally

and had the same features of variability as other genres of folklore.; 2) one of the three main genres of the epic type along with the story and the novel, the narrative. With its genre characteristics, it is a phenomenon between a story and a novel: in a story, a single incident from the life of a hero, in a novel, a large period of a hero's life in a complex system of social relations, in Q.”¹

G. N. Pospelov notes that the short story has the content of the national-historical genre, and that romance, tragedy, adventure and realistic interpretation paths are mixed in them. As an example, he cites Gogol's "Taras Bulba" and Koster's "Legend of Ulenspiegel". According to the American scientists R. Wellek and O. Warren, any literary genre, especially short stories, changes according to its historical-functional scope, which literary stream or method it belongs to, and its relevance to national literature. None of them can be canonized absolutely.²

So, it becomes clear that the nature of the short story genre is aimed at the artistic reflection of the events of which era, which social events related to the life of which nation was depicted, which historical person lived his life in which way, according to which literary method, flow and style is defined by its artistic interpretation.

The stories about Babur and the Baburites, which are intended to be researched in the dissertation, reflect all the listed features to one degree or another. But since most of them appeared in modern Uzbek literature of the period of former union and independence, such stories have a realistic interpretation. Depending on the nature of the artistic reality, the hero's situation and the current psychological situation, we can see that sometimes the tragic, sometimes romantic and sentimental, and sometimes the spirit of adventure took the lead in them. At the same time, some foreign writers were also interested in the life, activities, battles, social politics, and household life of Babur and the Baburites. In such works, we observe realistic interpretations of us, a positive approach characteristic of European writers.

The short story "Saodat Sahil" by the writer H.Sultan is an independent work of its own, even if it is part of the educational novel "Baburiynoma". Probably for this reason, the author published it several times in a separate case. The social, national, religious, educational, didactic and tragic spirit is mixed in the story.

Despite the fact that the short story is devoted to the writer's reflections on Babur's life and personality, the central hero of the work is not Babur, but Hafiz Ko'kii. Hafiz Koykiy is one of the ulama from Park, and he is the grandson of the famous Ali Kushchi. Joining a large caravan, he set off for India - Babur's kingdom. On the 17th day of the journey, the caravan is attacked by pirates. He escapes from the pursuit of robbers with his park partner Binoql.

¹ Қуронов Д. ва бошқ алар. Адабиётшунослик луғ ати. – Т.: Akademnashr, 2010. – Б. 380-381.

² Уэллек Р., Уоррен О. Теория литературы. – М.: Прогресс, 1978. – С. 242-255.

Binokul's fate is similar to Hafiz Koyki's. If Koykiy went on a trip to India due to his thirst for knowledge and hunger for travel, then Binoqul's father, Babaqul, joined Babur's army and went to India. Binokly goes in search of his father. At the same time, he is a good calligrapher. The goal is to find his father and present to Babur the work "Nasayim ul-Muhabbat" by Navoi, which he copied with his own hands. But Binokul cannot achieve this dream. He will die on the way.

One third of the work is devoted to the details of these events. The image of Babur and the Baburites will not appear on the scene until Binoqul dies and Hafiz Koyki is rescued by an unknown caravan and brought to India. For the first time, Koykiy saw Babur at the place where he was holding a consultation with the state of his archon. Only after that, the image of India and the Baburites enters the plot of the work.

In the first meeting of the writer Babur and Hafiz Ko'kii, Binoqul is mentioned under the pretext of "Nasoyim ul-muhabbat". Babur's regrettable words are said about his father Babaqul. It is known that Babaqul was one of the soldiers who had great respect in Babur's army and won the love of the ruler. But he suffered from mental illness due to his head injury. Despite the conditions prepared by Babur, he roams the streets like a madman. Bakhshi will become a legend among the people with his Turkish name.

The author enriches the second meeting with a very interesting episode. There is no clear evidence that this event happened in history. However, it can be said that this episode, which is part of the author's fabric, ensured the foundation of sincerity between the two compatriots. When Hafiz Koyki said that he intended to write a history book and wanted to use Babur's state library, Babur looked at him and narrated a story related to the life of Sheikh Imam Ghazali. It is said that when Imam Ghazali was returning from Baghdad, the caravan was attacked by robbers. Along with all the spoils, they took away twenty years of Ghazali's manuscripts. When Ghazali complained about it, the bandit leader scolded him: "You are not a scientist! - says the bandit leader. - If you were a really virtuous person, you wouldn't care if all your books were lost. A true scientist's knowledge is not in a chest, but in his heart, did you hear that?" Babur tells this narration to test Hafiz Koyki. But this test leads to the emergence of a sincere friendship between these two scientists. When Koykiy opens up about the work he wants to write about Genghis Khans, Babur talks about "Waqoe" (Boburnoma), which he kept in his heart. As a result, the feeling of creativity is the reason for friendship between these two people. Babur confides in Koyki even the pain of being a "slave of the throne", which he kept in the depths of his heart and could not tell anyone else.

Throughout the story, the personality, activities, and character of Babur and the Baburites are presented only through the eyes and inner observation of Hafiz Koyki. We witness the socio-political events in India at that time through the medium of Koyki. Koykiy,

who is temporarily living in the palace and works, sometimes sees Babur against the background of battles, palace intrigues, and domestic life. Babur's kingship, poetry, bravery, scholarship, courage, glory and tragedy are also manifested in these processes.

Officials, clerics, and soldiers in Babur's palace appear on the scene through Koyki's eyes with different relationships. On the occasion of Babur's illness, we encounter Humayun as a young Babur. In the process of portraying his family life, we meet Gulbadanbeg. The boy, Gulbadanbegim, is pleased to have memorized Babur's rubai beginning with "Salt oh..." and enters Babur, who is talking with Koykiy. He recites Rubaiyi by heart.

- May God keep you in his shelter, - said (Babur). - Your memory is correct, mother and daughter. You just made a small mistake, it's okay...

- At what point, blessed father?

- You read "Sarrishtai Aysh". This meaning in Persian is "sarrishtai aysh", i.e. "tip of the kalava", said Babur with a smile.³

Through this dialogue, the writer wants to emphasize three things: firstly, Hafiz Koyki's very close friendship with Babur, even aware of the events of his personal life, secondly, Babur's exactingness towards words, thirdly, seven- eight-year-old Gulbadanbegim's love for fine art.

The play ended tragically with Babur's death. This is the final reason that the character of Hafiz Koykiy becomes a symbol of Babur's personality, full life path, proud of his glory, crying over his tragedy. The fact that the end of Koyki's journey coincides with the end of Babur's life serves to further strengthen the tragic spirit of the story and ensure that it leaves a deep impression on the heart of the reader. This is one of the important signs that ensure the success of an artistic work.

Another of the stories about Babur is Q. Kenja's essay "One of the Baburites". The main character of the essay is Babur. However, Babur's personality is not placed in the center of this story. According to Professor N. Karimov, there are two heroes of this work. One is Zakirjon Mashrabov, the main character mentioned in the story, and the other is Pirimkul Kadirov, the author of the first artistic works about Babur. In this work, Babur appeared as his two fans in love. "The difference between these two fans of Babur is," writes N.Karimov, "if one of them sat in libraries and archives and collected the truth about Babur and created the golden flower of his work from these particles, the other Tabarruk crossed dozens of rivers, mountains and countries in his tracks, collected valuable documents, memories, historical works related to the spiritual, literary and social world of our

³ Шы асар. – 5. 102-103.

compatriot, who has already become a Tabarruk figure, and erected a golden statue to him.”⁴

In the work, special emphasis is placed on the connection between the personalities of Bobur and Z. Mashrabov in many ways:

1. Dependence in terms of location and address. Khakan village in Andijan is the last place where Babur left his homeland. 4.5 centuries later, in 1933, Z. Mashrabov was born in this village.
2. Spiritual connection. Babur's love was born in the heart of Z. Mashrabov since childhood. As a result, he organized the first Babur expedition.
3. Similarity in nature. Babur is a single-minded, ambitious person who does not back down from the goal he has set for himself. Z. Mashrabov also achieved many achievements during Babur's expedition due to such qualities.
4. Similarity in part. Babur was persecuted by his vassals in his country. He suffered a lot. Z. Mashrabov also experienced persecution due to his research in the footsteps of Babur. During the expedition, he suffered various hardships, etc.

In the work of Q. Kenja, as in the works of P. Kadirov, H. Sultan, geographical space performed the function of a means of ensuring compositional systematicity. The events of the essay-short story are formed according to the changes in the space. Associative images are found only in some cases, depending on the content. Q. Kenja summarizes his travel memories recorded in his travel book "Indian Yellow" in this work. Summarizes the events from one point of view and submits to the requirements of the story. It describes the literature, personalities, events, and moods as an analogy for the exchange of space.

For example, when talking about Herat, the center of the image is occupied by Navoi's personality, his unique creativity, the scenes of Herat in the 90s, the social situation there, Navoi's grave, and the inner attitudes of the members of the expedition to these situations. "We entered Hazrat Alisher Navoi's mausoleum through a path overgrown with grass, which has not been touched by human foot for a long time. Sagana stone is broken, pieces of bricks and pieces of rubble are piled up in the corner. "You will lose heart when you see the scribbled writings on the walls," the author writes about this.⁵ In the city of Tus, the famous Firdavsi, "Shahnoma" is remembered.

In Lahore, Babur's battles, educational policy, and personality conflicts are discussed. In one place of the essay, the "three twin lions" - the symbol of India - are described. The author of the story introduces an emotional artistic and psychological image when the members of the expedition, who faced a problem due to formalities at the border of Pakistan,

⁴ Кенжа Қ. Бобурийлардан бири. – Т.: Маънавият, 2000. – Б. 4.

⁵ Шу китоб. – Б. 89.

were listening to Z. Mashrabov's conflict with the customs officials. The official also involves the "three twin lions" in the conflict: "The three twin lions, the symbol of India, were vigilantly watching as if to arbitrate if necessary, as if saying, 'How will these conflicts end?'" When they were in Panipat, the author first remembers Babur's battle with Ibrahim Lodi. Feelings of pride are evident in this memory. Dehlavi, Bedil, Mirzo Ghaliblar's visit to the tomb of the same can be seen. The gallery of these mausoleums moves one after the other to Babur's mausoleum in Choburji Park, and then to the mausoleums of Mirza Sun, Aurangzeb, and Zebunisa Begum. The feeling of patriotism and boundless love in the hearts of the author and the members of the expedition seems to connect the great breeds who are "strangers abroad" with the Motherland.

The specification of the short story genre is determined by the artistic reflection of the events of that period, the social events of the life of the nation, the historical person's life path, the literary method, flow, and style of artistic interpretation. Based on the story, the historical events of a certain historical person are reflected in the mirror of the biography and inner world of the main character.

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